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Photo Essay by Raymond Lee

SALE TO MINORS FORBIDDEN

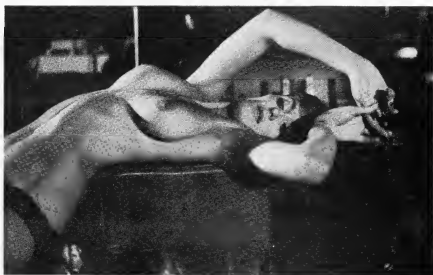
article by Jack Matcha



JULIE CHRISTIE STAR OF darling
THE DEVIL'S WOMAN--FRENCH LAW SUITS
STILL PENDING THE HUNTER'S DIARY--A
JAPANESE MASTERPIECE ITALIANO BRAVA
GENTE FASTER, PUSSYCAT KILL! KILL!-
THE KARATE GIRLS IN ACTION 3 NUTS
IN SEARCH OF A BOLT

night of lust

A GRIPPING GLIMPSE INTO
THE GRIM WORLD OF
ADDICTION AND LUST



NIGHT OF LUST OR NOTTE EROTIQUE AS IT WAS ORIGINALLY TITLED IN FRANCE OFFERS THE PUBLIC A GRIPPING GLIMPSE INTO AMMORAL DOPE ADDICTS AND RUTHLESS VICE FOR PLEASURE AND PROFIT. TO OUR KNOWLEDGE IT'S THE FIRST FRENCH FILM FEATURING NUDITY EVER TO BE RELEASED ON THE AMERICAN ART-HOUSE MARKET WITH SKILLFUL ENGLISH DUBBING.

IN A VERY REAL SENSE IT'S HARD TO CONSIDER NIGHT OF LUST AS ANOTHER NUDIE MOVIE A LA THE IMMORTAL MR. TEAS. RATHER IT PROVIDES A FREIGHTENING INSIGHT INTO MAN'S DEPRAVITY WITH OTHER MEN. ITS DIRECTOR-PRODUCER, JOSE BENAZERAF, COMBINED THE CAMERA TECHNIQUE OF INGMAR BERGMAN WITH THE FRANK, IF NOT SHOCKING, REALISM OF HENRY MILLER IN THE MAKING OF THIS MOTION PICTURE.

PARIS, THE CITY OF LOVE, IS THE SETTING FOR THIS EXCURSION INTO DARKNESS. NEW YORK MAY HAVE TIMES SQUARE AND ITS GREAT WHITE WAY OF BROADWAY, BUT IT ALSO HAS ITS PUERTO RICAN HARLEM, AND THE LOWER EAST SIDE. IN THIS FILM THE ARC'D TRIUMPH AND CHAMPS ELYSEES AREN'T FEATURED, INSTEAD WE SEE THE FUTILITY OF THE BROTHEL AND THE HOPELESSNESS OF THE NARCOTIC'S ADDICT. THE MANY FACETS OF EVIL ARE WOVEN TOGETHER IN WHAT APPEARS TO BE A NIGHTMARE OF BAUDILAIRE AND DONE SO WITH SUCH FORCE THAT MANY PEOPLE WOULD PRE-



VIOLENT DEATH AND WANTON LUST ALL FOR THE SAKE OF THE POWERED POWER OF HEROIN



FER TO LOOK THE OTHER WAY.

THE STORY ITSELF CONCERNS MECHANIZATIONS OF TWO OPPOSING FORCES. BUT INSTEAD OF A BATTLE OF GOOD OVER EVIL, IT'S A CONFLICT OF EVIL AGAINST EVIL. IT'S MUCH AS IF TWO MAGGOTS WERE BATTLING OVER THE DECAYING FLESH OF MAN COMPETING FOR THE AS YET UNTOUCHED MEAT. THE STORY OF HARD NARCOTICS AND ITS EFFECTS ON PEOPLE IS NEVER PRETTY, ESPECIALLY WHEN THE MAGGOTS LOOK LIKE MEN AND THEIR PREY CONSISTS OF YOUNG GIRLS AND THE UNSUSPECTING. THE TWO FORCES ARE MET ON THE BATTLEGROUND OF PROSTITUTION AND THE STAKES ARE THE ALMOST UNBELIEVABLE PROFITS IN HARD NARCOTICS. THE COMBINE SPECIALIZING IN THE PANDERING OF WALKING DEATH FINDS ITSELF CHALLENGED BY A RUTHLESS AND AMBITIOUS FORMER EMPLOYEE. A DOUBLE KIDNAPING WITH ITS ATTENDING SEXUAL DEGRADATION MAKES UP THE CRUX OF THIS CANCEROUS CONFLICT.

REALIZING THAT BOTH SIDES HAVE REACHED AN "IMPASSE" THEY AGREE TO EXCHANGE PRISONERS AND BEGIN THEIR BATTLE ANEW ON DIFFERENT GROUNDS. BUT THE NEWCOMER, HIS AMBITION DRIVEN BY LUST, PLANS TO SEIZE THE EXCHANGE SITUATION AS A COUP FOR HIS OWN SICKENING ENDS. THE RESULT IS A "FIRE-FIGHT" WITH ALL THE GROTESQUE AND CARNAL REALISM OF AN ESSAY BY DE

**HENRY MILLERESQUE IN ITS MOST
REGURGITATING REALISM
RUTHLESS VICE SPURRED ON BY
INSANE ADDICTION**

SADE. SKULLS ARE SPLIT BY SCREAMING MACHINE GUN BULLETS AND FLESH SMOULDERS AND BURNS FROM GASOLINE BOMBS. THE STINCH OF VIOLENT DEATH AND WANTON LUST ABOUND ALL FOR THE SAKE OF THE POWDERED POWER OF HEROIN.

AS MUST OF NEEDS HAPPEN, THE ENTIRE STRUCTURE OF BOTH ORGANIZATIONS IS SHATTERED AND THE LAW AT LONG LAST MAKES A WEAK ATTEMPT TO REMEDY THE SITUATION.

IF THE PICTURE HAS A POINT, IT WOULD SHOW THAT MAN CAN BE WORSE, MUCH WORSE THAN MOST OF US IMAGINE, AND THAT BUT FOR THE GRACE OF THE ALMIGHTY WE WOULD ALL BE IMMERSSED IN THE MIRE OF ADDICTION AND UNCHECKED AMBITION.

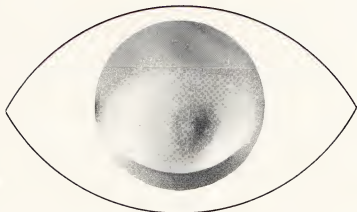


**THE FIRST FOREIGN FEATURE OF
EUROPE'S WALKING DEAD AND
THEIR KILLERS**





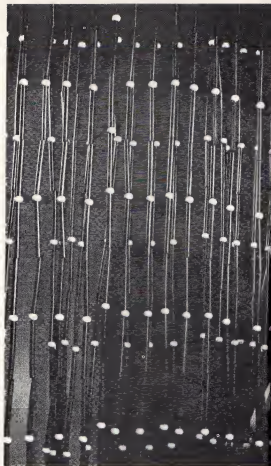
THE THiRD eYe



A graduate of the Berlin School of Cinema, Miss Lise Toversen is one of the foremost female directors in the world of film making. Her work has been hailed by many critics, both here and abroad, as: "touched by genius." Of course she has come in for her share of criticism. As long as a director insists on experimenting with the new and unusual, there will be critics. However, without that attempt there would never be any advances in art. Her bold portrayal of sensuality and human relationships has brought the young woman under fire from the conservative camp especially. Miss Toversen's reaction to the charges that her films are filthy, confused, and without definition are as follows:

"If my pictures are as they say, then they are because life itself is formed from such elements. The audience may stress whatever aspect of my films they wish, and if the critics see only the sordid, then perhaps they should look to their own value systems for the answer. History, not the critics, will be the final judge of my works. I'm content to leave the judgment to the future . . . they should be also."

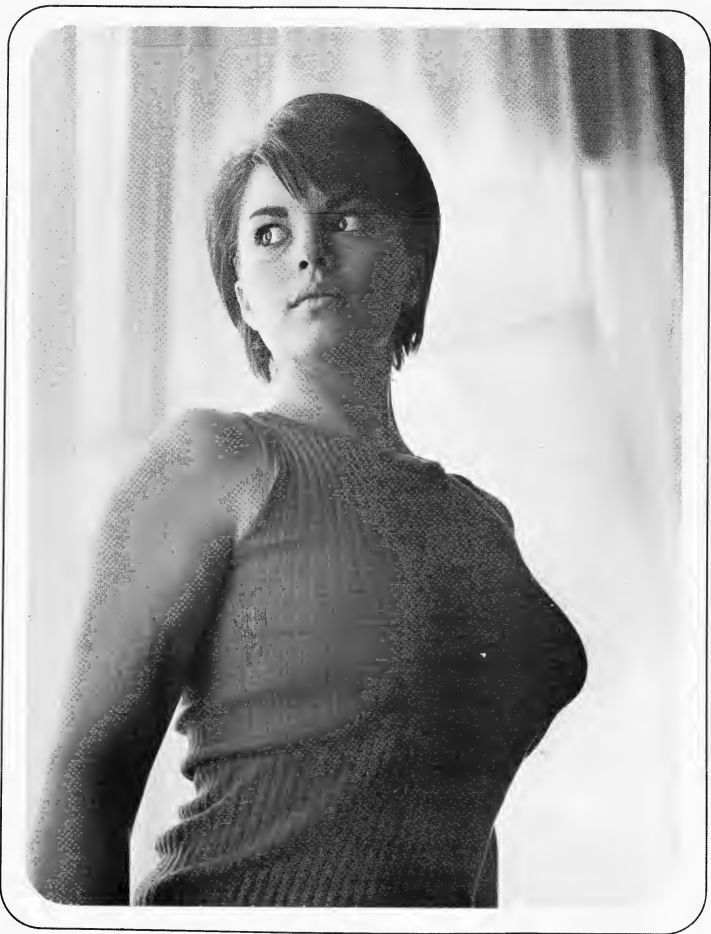
Currently Lise has come to the United States to work with what she calls: "the most highly





**THE GIRLS ON THE MOVE IN
THE MOVIES
FEMALE FILM MAKER FLYS
TO HOLLYWOOD**







**CRITICS CHARGE HER FILMS
FILTHY, CONFUSED, AND
WITHOUT DEFINITION SHE
VIEWS THE CAMERA AS
THE "THIRD EYE"
HUMAN SEXUAL RESPONSE --
THE SUBJECT FOR
HER FIRST FILM**

trained and most technically excellent film makers in the world." However upon her arrival she has run up against an unexpected obstacle—an almost total lack of cooperation from the people in the industry. The reason she says is because she is a woman and American men don't like to take direction from a female. Out of the hundreds of directors in Hollywood only two women have made any mark at all in the field; Lucille Ball and Ida Lupino. Time, she hopes, will see the men of the industry stop acting like angry little boys and start behaving like artists and craftsmen.



Slated for production this fall is Miss Tover-
sen's rendition of the book, **HUMAN SEXUAL
RESPONSE**. In this dramatization of the best seller,
she hopes to bring the personal problems and
conflicts of the two researchers as they search for
a true understanding of the human being, parti-
cularly in the area of sex. Actual footage taken
during various experiments is highlighted as are
scenes of the researchers discussing the meaning
of their findings. To date the twin leads have not
been cast, but there are rumors afoot that Lee
Marvin and Honor Blackman will be approached.

We asked Lise how she intended to direct this
controversial picture and her answer was decep-
tively simple: "This film will be made as though
the camera were the 'third eye'.

As the production progresses we will bring you
the most complete coverage possible. Lise herself
posed for these pictures in an attempt to graphi-
cally demonstrate to her critics that she feels
nudity is a wholesome and natural thing. In her
words: "It's easy for a director to say what should
be done — I believe in doing what I say."

FLESH & LACE

Seldom does a film manage to incorporate in successful manner elements of social comment and simmering sex. More often than not the meaning behind the half-naked women and the hard males is lost to the audience. Not so with FLESH & LACE. It's neither fish nor foul in the sense that classification as a nudie or a series film is difficult, if not impossible.

The budget could have been higher in order to do justice to the script; but good direction and film editing still manage to make their point in spite of the obvious lack of funds.

The story concerns the self degradation of a young girl and her involvements with others, far worse in their own way, and far less pitiful as well. Prostitutes, thrill seekers, men without morals, and the naivete of youth are the focal points.

As is common in the trade, an inexperienced "B" girl named Bev is taken under the guidance and protection of an older, more experienced, member of the oldest profession called Joan. Both are employed by a man called Dop whose only purpose in life is to make as much money, as fast as possible, from his rather shady Burlesque House in what might be any large American city. Realizing that the young girl will be unable to make a considerable profit for him, Dop wants to discharge her. However, her protectress persuades the boss to give her another chance at making good. At this point Joan's old boyfriend returns to town and pays off an old gambling debt to Dop. Back in the good graces of the boss, he establishes himself in the girl's apartment. Not content with making love to Joan alone, he decides to seduce her

THIS PICTURE INCORPORATES THE ELEMENTS OF SOCIAL COMMENT AND SIMMERING SEX



ONE MAN AND TWO WOMEN IN A VORTEX OF DAMNATION

young roommate as well. After a brief and furtive romance, the older girl discovers the couple in bed. But rather than admit to herself that her boyfriend was the aggressor Joan unmercifully throws Bev out of the apartment.

Rejected, beaten, and half naked the young girl finds shelter in a toy shop which she had visited from time to time in the past. With childlike simplicity she regards the world of toys and it's owner Julian, as a sanctuary from the bitter world of reality. She knows no other way to seek happiness than with her body and in an attempt to achieve that happiness she becomes a nymphomaniac. Julian is unable to satiate her lust and resorts to procuring male companions for the girl so that he may keep her in the toy shop with him.

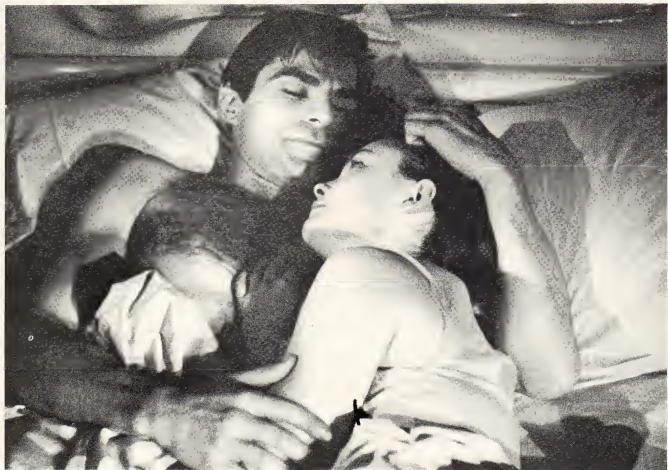
Joan's boyfriend again finds himself without funds and in debt to Dop. He has learned in the meantime where Bev is staying and that the toy shop is a front for Julian's loan shark activities. He steals Joan's pistol and breaks into the store intending to rob Julian. When Joan learns of his plan, she rushes to the toy store to prevent him from shooting anybody. Julian happens on the scene and in the ensuing battle Joan is shot and her boyfriend killed by a volley from Julian's gun.

Stunned but safe in Julian's arms the young girl gazes around the smashed store, and the still bleeding bodies until her eyes come to rest on a mechanical toy, methodically rolling across the floor.

At this point both Bev and the audience realize: "She can't go home again." Perhaps she will grow in spite of herself, perhaps not. We never know for the film ends with the sound of approaching sirens.







ITALIANO BRAVA GENTE: THE REAL



THE FIRST FULL SCALE AMERICAN-RUSSIAN-
ITALIAN CO-PRODUCTION
AUTHENTICITY THE KEYNOTE FOR THIS WWII EPIC

PETER FALK WITH A RUSSIAN GIRL PARTISAN



Motion pictures have given extensive treatment to the various military campaigns of the Second World War. The war in the Pacific, the African campaigns, the march up through Italy, the landings at Normandy, the final battles in Germany—all have received a great deal of cinematic attention. One important arena of the war, however, has been almost totally ignored by filmmakers. For some reason, the bloody fighting on the Russian Front has never received the attention it deserves. This long-standing fault is finally corrected by Joseph E. Levine's powerful production, "Italiano Brava Gente." The title is derived from a Russian partisan's attempt to describe the Italians as "good people." This was the first major American-Italian-Russian co-production, scheduled to be filmed entirely in the Soviet Union, with actors from all three countries.

De Concini, the writer, has done extensive research on the Ukraine and the battles between the Russian and Italian armies. He read whatever books and military texts he could find pertaining to this tragic albeit gallant episode in contemporary Italian history. He also interviewed dozens of Italian soldiers who survived the Eastern Front campaign, as a result filling a score of notebooks with eye-witness descriptions of the Ukrainian people and their countryside, and of various battles that were fought.

From his initial research, De Concini, working with internationally acclaimed director Giuseppe De Santis ("Bitter Rice"), was able to develop the story and a framework for the screenplay. But before he could sit down with his fellow scenarists and write the final draft, De Concini had to see for himself the places where thousands of Italian soldiers had valiantly fought and died, and the route along which thousands more of his retreating countrymen had fallen.

The director, De Santis, had specific ideas to express in the film, ideas which presented a challenge to De Concini. Though dramatic liberties could be and would be taken with characterizations and actual incidents, the production had been envisioned from the start as a realistic depiction of the events of 1942-43. This meant filming on authentic locales, the recreation of uniforms and equipment of that era, and shooting during the severe cold months—to show on film the dreaded Russian winter that had hampered and helped destroy the invading legions of such would-be

STORY OF THE RUSSIAN FRONT



THE "BLACK SHIRTS" BRUTALLY RAPE A RUSSIAN PEASANT GIRL

conquerors as Sweden's Charles XII, France's Napoleon and Nazi Germany's Hitler.

De Santis wanted this project to do more than portray men at war. He wanted the drama to pay tribute to the ordinary citizen who, against his will and without any recourse but to do or die, is marched into combat against an enemy who under other circumstances would be a friend. The director also intended, in unequivocal terms, to depict the horrors and futility of war, and its dreadful waste in human lives.

With a production schedule of eight months, it would have been naive to assume that no one would get hurt. In anticipation of accidents, ambulances were constantly on the alert, with a nurse and doctor always on the set. Insurance policies ran very high. The production, however, went into its last month without any casualties.

There were, of course, some near misses. An extra, chatting with pretty Shanna Prokhorenko, who plays a Russian peasant girl, was so enchanted by her that he failed to notice a train pulling up to the siding on which he was standing. Shanna yanked him out of harm's way just in time.

In a scene on the Don River, an actor fell from a raft, and began to flounder in the icy water. A quick-thinking colleague grabbed a pole and hauled the dripping hero to safety.

As in all war films, blanks are used for bullets. In "Italiano Brava Gente," with its full-scale reconstruction of the immense campaign between the Russians and the Italians in 1942, truckloads of the bogus cartridges were used. During the last month, one of the blanks turned out to be a live piece of ammo, and an extra suffered a minor flesh wound. Naturally, the thousands of extras refused to go on working until every one of the remaining blanks were checked to prevent the same once-in-a-million mistake.

The Russians were most helpful. Aside from giving a great deal of technical advice, they supplied vintage-1942 military equipment and uniforms. The Soviet government also made available two Army divisions for use as extras in this film epic.

The U.S.S.R. even provided its two top female stars, Tatyana Samoilova and Shanna Prokhorenko. Italy supplied, aside from director De Santis, a top-notch screenplay by Ennio De Concini, who garnered an Oscar for "Divorce—Italian Style," and such leading performers in the film as Raffaele Pisu, Andres Checchi and Riccardo Cucciolla.



Are Big Breasts A Bust?



Ianna Peterson, Hollywood hopeful, doesn't think so. Since she's been here on the west coast, some four months now, Ianna has been making the rounds seeking that ever elusive break. She says she's had lots of offers, but not for films. Rather than becoming discouraged by the remarks of agents, casting directors, etc. Ianna is more determined than ever that she will get to the top.

"Big breasts," she says, "ought to be my best asset in breaking into films. From Mae West to Jane Mansfield they are what has set the stars apart from the actresses."

Ianna doesn't have any aspirations towards being an artist. She believes that her style of acting is physical, plain and simple and that all those other things like Stanislavsky and The Method aren't going to do her a bit of good. People will pay to see her, she believes, not to experience an asthetic involvement.

From her point of view, acting ability has

nothing to do with it. She's content to leave the acting and art up to the director and concentrate on just doing what she does best — being sexy.

Miss Peterson shuns serious films and prefers the light nonsensical to the poignant pictures. "Everybody is so serious these days. Nobody believes in just having fun for . . . well, fun's sake.



Sooner or later the public is going to get pretty tired of all that torment and when they do I'll be waiting in the wings to make my debut."

In a business as wild and wacky as the film industry, she just might very well make it. And even if she doesn't it's nice to know that somewhere in Hollywood Ianna is waiting to make her entrance.



**SHE FEELS HER BIG BREASTS OUGHT
TO BE HER BEST ASSET
IANNA WANTS TO DO WHAT SHE
DOES BEST -- BEING SEXY**

**SHE'S HAD LOTS OF OFFERS, BUT
NOT FOR FILMS
IANNA'S STYLE OF ACTING IS
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**FULL BOSOMED BEAUTIES WHO CAN
NOT ONLY BREAK YOUR HEART BUT
YOUR NECK AS WELL**




**ACTION, FAST AND FURIOUS IS THE
KEYNOTE OF THIS FILM
AS ANTI-JAMES BOND TYPES THE
GIRLS ARE EXCELLENT**

No this isn't one of those Holly-Go-Lightly type films with handsome young men and pretty girls cavorting from one impossible situation to another. It's an out and out wierd-o with two full bosomed babes whose sex appeal is only outdone by their ability to kill. **FASTER PUSSYCAT, KILL! KILL!** features the fine arts of Karate, Awakra, and good old Judo. As anti-James Bond types the girls are excellent, especially the co-star Haji.

Jack Moran wrote the screenplay and Russ Meyer directed the film which, for the most part, was shot in location in the desert of Southern California. The lighting was "serutan" and with the aid of a few well placed reflectors more than adequate. The camera work was well executed often giving the effect of news film. The only technical problem was sound which lacked a





great deal. No doubt the majority of outdoor scenes should have been "looped" back in the studio rather than attempting to make do with the on camera tapes.

The star of **FASTER KILL!** Pura Tura Satana looks a bit familiar to us.

Could it be that just changed her name just for this role? Only Tura and the producers have the answer to that one. Don't get us wrong. She's not a bad actress at all. In fact she did a fine job with the script. And we say that with full knowledge of her ability at Karate.

Lori Williams, veteran of many a Russ Meyer film, was the most attractive and able actress of the group in our opinion. We could of course, be a bit prejudice because we do believe that blondes have more... fun.

So if the opportunity arises be sure to catch **FASTER PUSSYCAT!** Three girls in action is worth the price of admission any way you look at it.

THE FULL RANGE OF HAND TO HAND COMBAT -- FROM BEDROOM TO BATTLEGROUND





the devil's woman



DIRECTOR JOSEPH LOSEY IS FULL OF RAGE AND DISMAY BECAUSE OF WHAT PRODUCERS ROBERT AND RAYMOND HAKIM HAVE DONE TO HIS FILM. THE EXTENT OF HIS FURY IS SUCH THAT HE, STARS JEANNE MOREAU AND STANLEY BAKER, WRITER EVAN JONES, COMPOSER MICHEL LEGRAND, DESIGNER RICHARD MACDONALD AND EDITOR REGINALD BECK ALL REQUESTED—IN VAIN—THAT THEIR NAMES BE REMOVED FROM ALL PUBLICITY AND ALL CREDIT TITLES. BAKER, MEANWHILE, IS TRYING TO GET THE BUSINESS INTO A COURT, WHERE HE CAN OPEN UP AND TALK MORE. LOSEY, HIMSELF, SAYS: "A PICTURE WHICH WAS VERY CAREFULLY CONCEIVED AND WHICH WAS MORE PERSONAL THAN ANY PICTURE I'VE EVER DONE . . . HAS BEEN DISTORTED, MUTILATED AND MISREPRESENTED."

BUT WHATEVER CUTTING AND REARRANGING THE HAKIMS MAY HAVE DONE, THE FRAGMENT THAT REMAINS IS STILL, AT JUST UNDER TWO HOURS, ONE OF THE MOST INTERESTING, LIVELY AND EXCITING FILMS TO HAVE BEEN RELEASED IN THE PAST TWO OR THREE YEARS.

THE STORY IS THAT OF TYVIAN JONES (STANLEY BAKER), SUCCESSFUL AUTHOR OF "STRANGERS IN HELL," A NOVEL ABOUT LIFE IN THE COAL MINES OF WALES. AS IT TURNS OUT, JONES SPENT ONLY A FEW WEEKS DOWN IN THE PITS, COULDN'T STAND IT AND LEFT. NOT ONLY THAT, BUT HE DIDN'T WRITE THE NOVEL, EITHER. THE BOOK, FROM WHICH COMES ALL HIS FAME AND FORTUNE, WAS ACTUALLY WRITTEN BY JONES' BROTHER, NOW DEAD. THE DUST-JACKET PICTURE, SHOWING TYVIAN WITH A MINING LAMP ON HIS HEAD AND HIS FACE COVERED WITH COAL DUST, IS THEREFORE A FAKE. BUT IN LOSEY'S WORLD LIFE IMITATES ART. IN ONE OF HIS SAVAGE BRAWLS WITH EVA (JEANNE MOREAU), HIS PROFANE LOVE, TYVIAN IS THROWN INTO THE STREET, AND WINDS UP IN A GARBAGE HEAP. HE GETS UP AND, FOR THE FIRST TIME, LOOKS LIKE THE DUST-JACKET PHOTO. THIS IS BUT ONE INSTANCE OF THE SINISTER BUT COHERENT WORLD WHICH IS LOSEY'S VISION, AND WHICH MAKES HIM MORE COMFORTABLE WITH THE ESTHETIC POSSIBILITIES THAN ANY DIRECTOR ALIVE, EXCEPT PERHAPS FELLINI AND RESNAIS. IT IS NO MERE COINCIDENCE THAT EVA'S LAST NAME IS OLIVIER (OLIVE TREE) AND THAT SHE IS ALWAYS PLAYING A PHONOGRAPH RECORD OF BILLIE HOLLIDAY SINGING "WILLOW WEEP FOR ME." AN APPLE TREE WOULD BE TOO OBVIOUS FOR LOSEY'S EVE-SYMBOL, SO HE GIVES HER SEVERAL EMBLEMS WHICH SUGGEST THE NATURAL WORLD. FOR EXAMPLE, DURING A TULMULITUOUS LOVE SCENE IN EVA'S APARTMENT, SHE AND TYVIAN CLINCH AND DISAPPEAR BELOW FRAME, WHILE THE CAMERA HOLDS ON A HIDEOUS METAL LOBSTER.

TYVIAN IS CAUGHT BETWEEN FRANCESCA (VIRNA LISI, WITH HER OWN, NATURALLY BROWN HAIR), WHOM HE LOVES AND MARRIES, AND EVA, FOR WHOM HE HAS A PASSION AND THROUGH WHOM HE BECOMES ONE OF THE STRANGERS IN HELL HE HAD CLAIMED TO BE. ON THEIR HONEYMOON, FRANCESCA COMES INTO THE HOUSE TO FIND HER GROOM WITH EVA. THE PHONOGRAPH IS BLARING OUT "LOVELESS LOVE." FRANCESCA STAGGERS, LEANS AGAINST A WALL AND PUTS HER HANDS OVER HER EYES. THERE JUST HAPPENS TO BE A MEDIEVAL PAINTING ON THE WALL, NEXT TO HER, SHOWING ONE OF THE DAMNED, IN HELL, HIDING HIS EYES WITH HIS HAND.

THERE ARE WHOLE SCENES OF SINISTER LOSEYAN ATMOSPHERE THAT NO OTHER DIRECTOR IN THE WORLD COULD IMAGINE SO ADROITLY. "WHAT DO YOU LIKE MOST IN THE WORLD?" TYVIAN ASKS EVA. "MONEY." "WHY?" "TO BUY RECORDS." SHE SAYS, AND MAKES A CIRCLE LIKE A RECORD TUNETABLE. (THEY ARE GOING UP A SPIRAL STAIRCASE AT THE TIME.) "WHAT DO YOU HATE MOST IN THE WORLD BESIDES MEN?" HE ASKS. "BESIDES MEN?" SHE



**DIRECTOR LOSEY BATTLES PRODUCERS
OVER EDITING OF HIS FILM
SYMBOLISM AND SEX REMINISCENT OF
COMING BACK FROM AN LSD TRIP
FOR LOSEY LIFE IMITATES ART
POSSIBLY THE BEST FILM IN
THE PAST THREE YEARS**





ECHOES, SWATS THE BANISTER A COUPLE OF
TIMES WITH A LONG BLACK GLOVE, AND DECIDES,
"OLD WOMEN!"
LOSEY'S FILM REMAINS STYLISH. DESPITE THE DEPREDA-
TIONS OF THE BROTHERS HAKIM, JUST AS
VON STROHEIM'S "GREED" REMAINED
IMPERVIOUS TO M-G-M'S SCISSORS IN 1923, AND
ORSON WELLES'S "THE MAGNIFICENT AMBERSONS"
SHONE THROUGH RKO'S BUTCHERY IN 1942.
CLASS WILL TELL.







MEET LANA-
THE "if" GIRL

Once upon a time Hollywood had the "it" girl. Now we're proud to present an actress current with our times — Lana Lise the "if" girl. What does the "if" stand for? Well, read on and find out.



If you're little, the big girls kiss you.
If you're big, only the little girls kiss you.
If you're poor, you're said to be a poor manager.
If you're rich, they'll claim you're dishonest.
If you need credit, you can't get it.
If you're prosperous, everybody wants to do you a favor.
If you're in politics, they say you take graft.
If you're not in politics, you're not patriotic.
If you give to charity, it's just for show.
If you don't give you're a stingy type.
If you're religious some will call you a fanatic.
If you don't take a deep interest in religion, some will call you a hardened sinner.
If you give affection, you're a softy.
If you care for nobody, you're cold blooded.
If you die young, there was a great future for you.
If you live to be old, you missed your calling.
If you save money, you're a miser.
If you spend it, then you're a spendthrift.
If you work hard, they say you're crazy.
If you don't work, then you're a bum.
SO, LIKE WHAT'S THE USE?





FRENCH FILM FEATURES ALL THE FACETS
OF THE BOGART ERA BEAUTIFUL
WOMEN, BLAZING GUNS, THE CHASE,

DOULOS--the



WRITTEN BY JEAN-PIERRE MELVILLE, DOULOS — THE FINGER MAN, EMBODIES ALL THE CINEMATIC CLICHES OF THE CAGNEY-BOGART ERA AND DOES IT WITH SUCH A FLAIR THAT WE WONDER WHY HOLLYWOOD STOPPED MAKING THIS TYPE OF PICTURE. IT'S A SHOOT-'EM UP STORY OF COPS, ROBBERS, SQUEALERS, AND OF COURSE THE EVER SEDUCTIVE FEMALES. JEAN-PAUL BELMONDO PORTRAYS THE STEEL DAME SLAPPING, HOOD WITH A HEART, HIS TALENT FOR PLAYING THIS TYPE OF ROLE TO THE HILT IS OBVIOUS AND LEAVES NO DOUBT BUT

THAT WE'LL SEE MORE OF HIM IN PICTURES TO COME.

HE PLAYS SILIEN, A SLICK AND AFFLUENT NOT BE IN THE DRUG TRADE, BUT IN ANY CASE DOESN'T WANT INTERPOL ASKING ANY QUESTIONS. ALL HIS UNDERWORLD PALS, EXCEPT MAURICE, AN EX-CON WHO CLAIMS HIM AS HIS BUDDY, SUSPECT HIM OF BEING AN INFORMER. APPARENTLY THE AUDIENCE IS SUPPOSED TO DECIDE FOR THEMSELVES WHETHER SILIEN IS OR ISN'T A "DOULOS," OR FINGER MAN. IF YOU PAY ATTENTION HOWEVER, YOU SHOULD HAVE NO TROUBLE MAKING THE DECISION.

SION.

THE RITUAL STARTS WITH THE LONE TRENCH-COATED, SLOUCH-HATTED, EX-CON DOGGEDLY SETTING OUT TO GET THE MAN THAT DID HIS GIRL WRONG AND ENDS WITH GUNPLAY AND DEATH ALL AROUND IN THE POURING RAIN.

WHAT MORE CAN BE SAID? NOTHING REALLY, OTHER THAN IT'S A WELL PUT TOGETHER PICTURE WITH ALL THE ELEMENTS OF HOLLYWOOD'S BYGONE DAYS. IF YOU'RE THE TYPE WHO GETS TURNED-ON WATCHING OLD BOGART MOVIES ON TV, BE SURE TO SEE DOULOS — THE FINGER MAN.

finger man

ALL PART AND PARCEL OF THIS PICTURE
JEAN-PAUL BELMONDO AS THE STEEL EYED,
DAME SLAPPING, HOOD WITH A HEART





OK Kiddies, get off your psychiatrist couch, put away your psychedelic drugs, and make it d o w n to see 3 NUTS IN SEARCH OF A BOLT. The only picture to rival this Tommy Noonan epic in recent years is WHAT'S NEW PUSSYCAT and we've a suspicion Woody Allen might have gained his inspiration from this Noonan-McGlashan production.

Three happy albeit mixed-up nuts, Mamie Van Doren, Paul Gilbert, and John Cronin hire Tommy Noonan to visit a noted lady psychiatrist, Ziva Rodann for the purpose of presenting each one's respective problems. As their John Alden, Noonan is supposed to return and give the solution to their problems. The only problem is that female head-shrinker thinks she's got a patient with three distinct and different personalities on her hands.

Seeing a chance to make medical history, the lady doc decides to put her patient on television, closed circuit that is. She rounds up the leading psychiatrists all over the world to examine our boy at a distance. At this point somebody throws the wrong switch, which is want to happen on the webs from time to time, and the telecast hits all the regular commercial channels. Out of the chaos comes a bid to make the show into a series or a feature film, or both. Then it's up to the audience to catch as catch can for the rest of the film. We're not going to let you in on the ending, it has to be seen to be disbelieved.

Of course the highlight of the picture is a bath scene with luscious Mamie Van Doren. Sloshing around in real 3.2 beer, (warmed to body temperature for the scene), Mamie intoxicates the audience with her ample charms.

It's a wild, wild flick and well worth whatever it costs to get in. Especially if you enjoy back handed slaps at Mr. Freud . . .





IT'S A WILD, WILD, FLICK
A FREUDIAN FARCE FROM TOMMY NOONAN
IT HAS TO BE SEEN TO BE DISBELIEVED







**LOLLIPOP... A DEVILISH
MIXTURE OF CRIMINAL
INGENUOUSNESS
AND TREACHERY**

The first obstacle in producing *LOLLIPOP* was to find a producer daring enough to agree to put on the screen a novel by Nelson Rodrigues, particularly since this is one of his most controversial books . . . Hebert Richers was the man who decided to take the chance and put up the money. The next step was to find a suitable director with talent and ability enough to do justice to the story. That turned out to be J. B. Tanko

been an assiduous reader of his for some time. I took it home and began to read. From the start I became fascinated with the character of "Lollipop," devilish mixture of criminal ingenuousness and hypocritical treachery — all embodied with a savage sensuality."

The story begins with the news of the sudden death of the highly respected Dr. Arnaldo, State Representative of the Chamber of Deputies. The

LOLLIPOP

who said of the story:

"I had been visiting bookshops for some time looking for a good property. When I first saw the book I was immediately attracted, particularly by the name of Nelson Rodrigues. I had

doctor had taken his own life and left no suicide note. This gives rise to malicious rumors about a probable incestuous relationship with his own daughter, Lollipop. She's an eighteen-year-old beauty, as sensual and wild as they come.



**EMBODIED IN A SAVAGE
SENSUALITY. INCEST SADISM
VOYERISM. ALL ARE PRESENT.
ALL HANDLED WITH TASTE.**

During one scene, perhaps destined to become a classic in film making, Lollipop intices her cousin's finance to accompany her into her father's study. While guests celebrate the pending marriage outside, Lollipop slowly disrobes before the boy displaying her beautiful body and encouraging him to fondle and make love to her.

During the filming of this scene the set was closed to all but the two actors, the director and cameraman. This seduction scene was so difficult to film that during the take a great silence filled the studio and the only sounds which could be heard were the whispered lines and the soft murmur of the grinding camera. The final edited scene runs about three and a half minutes in length but required over six hours of shooting.

Vera Vianna gives the title roll a Fellinian type realism and a complete embodiment of the sex myth. She manages to capture the essence of a Gidget with the seductiveness of a Sophia Loren.

In a word the film has impact. If you find story more important than personalities in a film, be sure you see LOLLIPOP.







**DRIVEN BY HIS OWN LUST AND A
FRIGID WIFE THE HUNTER FINDS
HIMSELF HOPELESSLY EMESHED IN
THE COILS OF FATE**

The Hunter's Diary



THE HUNTER'S DIARY IS AN EXCELLENT EXAMPLE OF JAPANESE CINEMA-ART

The Nikkatsu Corporation, long known for their production of some of the best and most powerful of foreign films, has recently released THE HUNTER'S DIARY for viewing here in the United States. Taken from the best selling Japanese novel by the same name, the pictures features the authoress as Yasuko Honda, the Hunter's wife.

Basically a detective story with a psychological plot, the film serves as an excellent example of the Japanese cinema film-art. Needless to say, the picture is technically perfect with well-defined camera techniques and editing skill.

Noboru Nakaya stars as the Hunter who, driven by his own lust and frigid wife, finds himself hopelessly emeshed in the coils of fate. He portrays an IBM engineer who lives at a hotel in Tokyo, and who only sees his wife in Osaka on weekends. He is a hunter, a man seeking women whenever and however he can. Methodical by nature he keeps a notebook detailing his sexual conquests and this proves to be his downfall.

His world of free love comes crashing down around him when he is accused and convicted of murdering the women with whom he has had illicit sexual relations.

In an attempt to clear him, his father-in-law retains the services of an attorney-detective who begins to search for the real killer. The investigation takes him to many places including a Turkish bath where the comely female attendants service their customers with more than steam.

In another encounter he goes to a Gay Bar where he finds eager homosexuals dressed as Geisha girls. And in still other scenes the strange fringes of society come to the fore: a hospital intern who sells black-market semen; a diamond smuggler who sells jewels and anything else of value, a pornographic movie producer, and various demented females.

The ending of THE HUNTER'S DIARY is both logical and clever. But rather than divulge it, perhaps you'd better see the film for yourself.

ON THEIR WAY UP

Ingrid Hansen, outspoken young Swedish actress, has a mind of her own. It was reported that she refused to be featured in a suggestive dance sequence with film star Elvis Presley because Miss Hansen felt . . . "I have more pride and ability to be seen on the same screen with that disgusting hip and pelvic wiggler. I prefer to make my American debut as a dramatic talent." !!!



Polynesia's gift to the film capitol is tantalizing Lurlina Worthington. Orphaned at birth, this young beauty was raised by Dr. Elliott Worthington, eminent British medical missionary. She was first discovered by Actor Gardner McKay, then on location for TV series. Appearing on several segments of the series whetted Lurlina's appetite for acting and she was brought to the states for a new TV pilot.





16-year old Lonnie Malone is the youngest daughter of silent screen actress Janet De Bay and novelist Henry Malone. 2 years ago, against the wishes of her parents, she ran away from her multi-million dollar home in Pacific Palisades and came to Hollywood . . . "To make it on my own." The luck that her godfather, Errol Flynn bestowed upon her at birth, was with her and she signed with the first actor's agent she called upon.

Swiss actress, Marie Louise Barrault steals a moment away from the set to take some deep breathing exercises before resuming an especially tense scene. Presently on location for Suisse International production "Alpine Rendezvous" (in Cinemascope and Color), Miss Barrault is a firm believer in the Yoga method.





Russian film actress, Katya Zelenkov, hopes someday to be able to make an American picture. As the female star in Moscow's leading film production company, Miss Zelenkov demands and receives a salary equal to any amount paid to a Hollywood notability.



Yugoslavian born Tisha Marek is the latest import on the American scene. Spotted while dancing at a local Prague cafe by New York industrialist Joseph P. Markham, Miss Marek was brought to the attention of "Artists American" European talent headquarters. Although she speaks no English, motion picture execs feels that she has a rare quality of wanton earthiness and abandon. She was brought to the U.S. to co-star in soon to be released "Thrice Wed But Never to Bed."



Marie Rolanda, a young Italian actress, appears as a slave girl in the new Italian film "Nero's Big Weekend," now being made in Rome with Gloria Swanson and Vittorio De Sica. The film is a humorous version of Nero's private life and Miss Rolanda is reported to be a "surprising new discovery."



Corinne Vidla, French film comedienne, poses for a thoughtful moment on the steps of the famed Eiffel Tower. A graduate of the Sorbonne Institute, Miss Vidla gave up a successful teaching career after winning first prize in a local amateur talent-beauty contest. Struggling through bit parts in several French features, Miss Vidla was soon after awarded a supporting role in a Bardot feature.

Mary Ellen Baker first attracted the eyes of MGM producer J. B. Griffin, while working as a stand in for Shirley Jones in Academy Award winning film "Elmer Gantry." While Mary Ellen had no great ambitions to become an actress, she soon succumbed to the charms of the movie mogul. Presently in the process of being secretly groomed by studio heads, Miss Baker is believed to be one of the finest unknown talents to be discovered in filmdom.



Youthful German fashion model, Christiana Nobel does a change of pace in her first film "Naughty Nymphet of Neurenberg" usually attired in designers dresses, Miss Nobel was approached by Director Wolfgang Von Schmidt to debut as "an uninhibited Lolita type." Refusing at first, Miss Nobel changed her mind when she learned that Germany's number one box office attraction, Hans Krueger was slated to star in the film.

darling

**JULIE CHRISTIE PORTRAYS AN
AMORAL, BEAUTIFUL MODEL WHO
WANTS A GREAT DEAL OUT OF LIFE
BUT ALWAYS WINDS UP WITH THE
WRONG THINGS**



A most unlikely candidate for motion picture stardom — a completely off-beat, kooky kind of girl who is anything but the film star "type" — is Julie Christie, a remarkable, young girl who snagged one of the longest, most demanding screen roles ever written for an actress. Miss Christie portrays an amoral, beautiful model who wants a great deal out of life, but seems always to wind up with the wrong things. Her co-stars are Dirk Bogarde and Laurence Harvey, and her director is the talented British newcomer, John Schlesinger. What girl could ask for anything more?

Schlesinger, who directed Julie in "Billy Liar," a major success for both of them, chose her for the meaty part in "Darling" although he could have had his pick of stars. He has explained his choice by stating, "I don't know any young film actress today who has anything like her qualities. There is so much going on inside her all the time. Her face is a wonderful mirror. She reacts to everything. She's got more than any actress I've seen in years."

And co-star Dirk Bogarde, veteran of forty films, has remarked, "When you play a scene with her it is everything acting should be. She's so different, it is sometimes difficult to imagine her being accepted as an actress, let alone a star."

Who is the girl who is the object of so many glowing adjectives and accolades? She is twenty-five years old, with straight blonde hair, blue eyes and wears the ultra-short clothes of today's youth. She is the most unpredictable, free-thinking, unassuming, super-sensitive-star to rise from the battlefield of drama school and bit parts in years.

Her blonde hair tumbles about her face as though in some wild gesture of rebellion against Mayfair or Hollywood grooming. Her code is to weigh the glamour and glory of stardom against the real, though slightly zany, values of her private life — and stick her tongue out at the glamour and neon-lit glory.

She is, one could say, the most off-beat product of a most beat-age environment.

The daughter of a tea planter in Assam, India, Julie was sent to school in England and received her early drama training at the Central School of Speech Training and Dramatic Art. Thereafter, she received her parent's help, and existed, beatnik style, on her own resources. She was always confident she'd make out alright, which she did in record time; her career has blossomed with remarkable speed and ease.

The heroine of "Darling" is a girl whose looks guarantee her acceptance by any society, and any new sensation she chooses. Amoral, careless, she drifts casually from man to man, restlessly, unselectively, with little regard for the consequences of her actions.

The film follows her from her beginnings as a London model to her life in the upperclass "Jet Set" society, and finally her marriage to an Italian nobleman. Unable to recognize the stability and true love of the one man who really cares for her, she rejects him in a feverish desire to get all the glamorous things she wants out of life.

To bring Diana Scott fully alive on the screen, director Schlesinger spent over two years digging into his own experiences and observations, and investigating the lush life at first hand. Charity parties, gambling clubs, businessmen and tycoons all became part of the background of this ironic, often savage view of the rich, with Diana as its focal point.

Schlesinger has said about his film: "'Darling' is the story not only of a girl, but about many other things, too. About commitment, loneliness, love, fidelity, truthfulness; about going for the wrong things because they're exciting."

The very title of the picture sums up the facet of the contemporary scene which the film satirizes. To Diana Scott, everyone is darling — the word has no value for her, for she has no values herself.

"I don't like her very much," says Julie. "But I can't hate her because I can see how any girl who is pretty and has a little bit of success could become like her."

"Darling" is an Embassy Pictures release.



**JULIE CHRISTIE CAPTURED
THE ACADEMY AWARD
FOR HER ROLE IN DARLING
AT TWENTY-FIVE SHE'S
ALREADY A MOVIE QUEEN**

